

# FRANKLIN FURNACE



## SPRING 1982

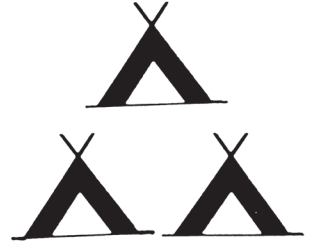
VOLUME 2

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Of



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As we drove through the Lincoln Tunnel, we talked about going on another trip, to Franklin Furnace; there one might find minerals that glow under ultraviolet or "black light." The countless cream-colored square tiles on the walls of the tunnel sped by, until a sign announcing New York broke the tiles' order.

—Robert Smithson

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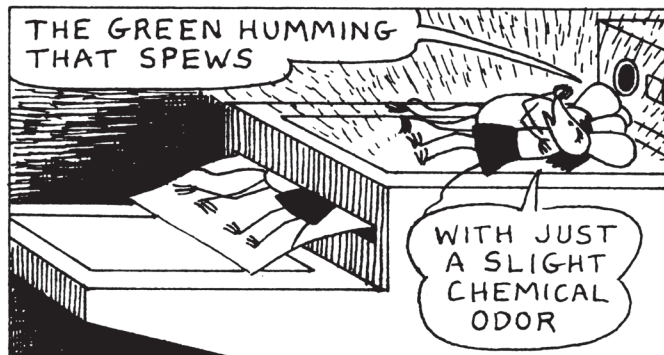
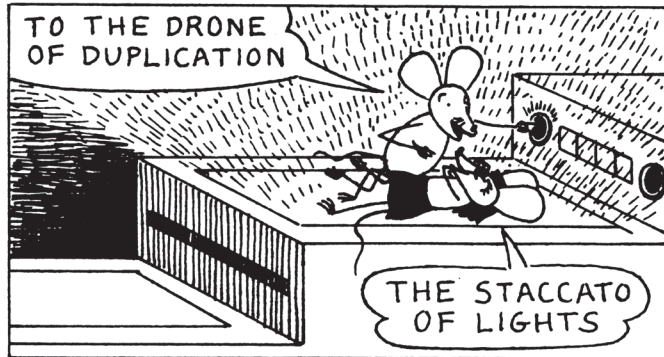
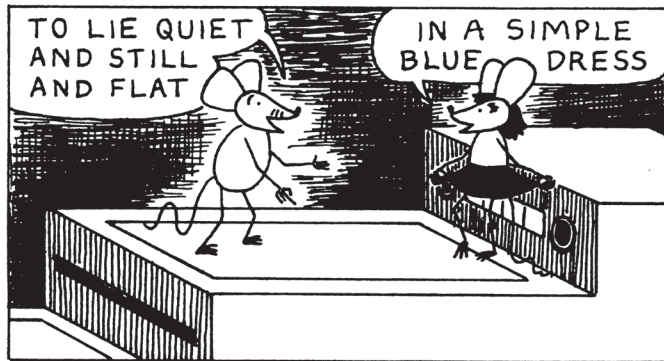
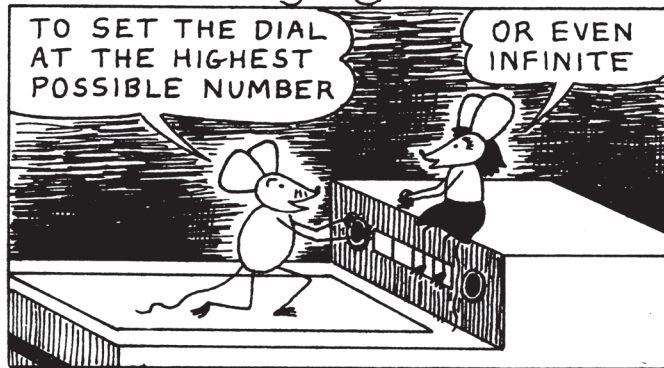


# Lippo + Lisa

## "XEROX"

POEM BY  
L.L. ZEIGER

CARTOON BY  
DAVE MORICE











## (Artists') Book Picks

By Jill Medvedow

**MARK BERGHASH**, *Aspects of the True Self*  
New York: Self-published, 1979

Berghash's fold-out, serial portrait of Diane Levenberg is an attempt to record aspects of the sitter's inner self, a self the artist feels is implicitly connected to one's parents and siblings. Six close-up head shots record the expressions evoked by asking Levenberg to think about her mother, father, and brother and then her past, present, and future selves. The photocopies from photographs are mounted side by side so that the book reads sequentially and subtle changes of expression may be noticed. The position of the sitter's head, eyebrows, and lips acts as a weighty measure of emotional charge. Berghash uses portraiture to effectively crystallize the universal in the individual.



Marty Heitner

SELF PRESENT



SELF FUTURE

**PAULA HOCKS**, *Etruscan Lunches*

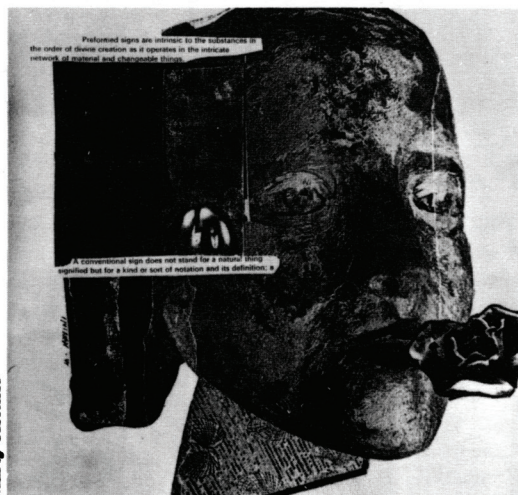
Santa Fe, N.M.: Running Women Press, 1979

*Etruscan Lunches* is a collage of poetry, quotations, and notations with a running commentary on collage and the art of illusion. Hocks layers black-and-white images of archaic Etruscan fragments with images that pay homage to historical and contemporary artists; she couples these with quotations by Breton, Cocteau, Celan, Duchamp, and others. The visual collage and texts work together to form a personal metalanguage—more than asking us to read between the lines, *Etruscan Lunches* asks viewers to see between the edges. The volume, hard cover and hand bound, is an extremely handsome and engaging inquiry into the realities behind appearances.

**GREG SHOLETTE**, *The CITI never sleeps, but your neighborhood may be put to rest*

New York: Self-published, 1980

*The CITI never sleeps...* is one of the best examples of xerox technology redirected toward political, economic, and social issues. Sholette, superimposing the Citibank logo on the top of a flat head screw, examines the inequities of Citibank's lending policies in New York City, their support of racism—to the tune of \$1.6 billion, and Citibank's meager contributions to the arts. As an omnipresent fixture in the world of forms and facts, xerox seems an especially appropriate medium for Sholette's message.



Marty Heitner

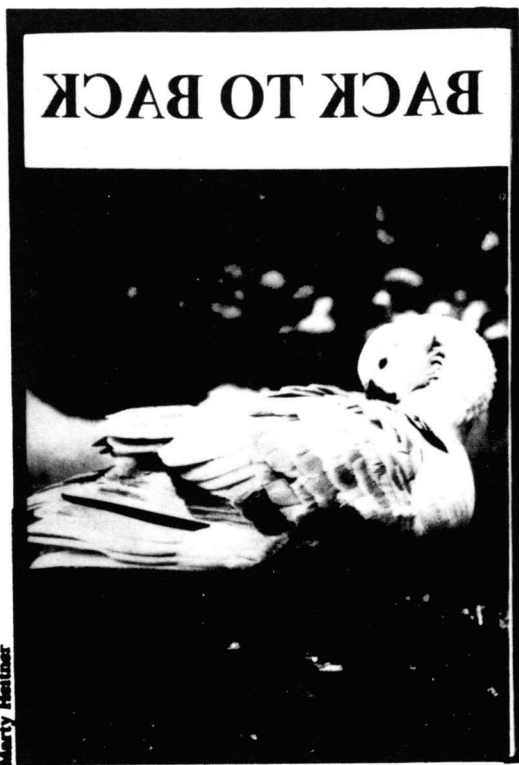


By Clive Phillpot

**JIM SNITZER, *Seeing Egypt***

Chicago, Ill.: A Chicago Book, 1980

A book about seeing—seeing with the eyes, seeing in the mind's eye. Clichés about Egypt, pyramids, camels, sand are drawn into service to help us see Egypt; we who may never have been there. "Scientific" photographs of Egypt, taken from a satellite, help us to home in on our target. We espy a pyramid. A voyage of discovery. Pyramids fill our view, but how do we know that this is Egypt? The author tells us it is so, but his Egypt, like ours, is the result of travellers' tales, travellers' pictures. This book paradoxically serves to remind us just how thin is book knowledge.



**TELFER STOKES, *Back to Back***

Yarrow, Scotland: Weproductions, 1980

A narrative in seven sections, seven signatures. Bled off photographic images first on the left page, then across a full page, then on the right page. Nearly every double spread splits another double spread, clean as a piece of slate. On the first and last page of each signature are a few words. Use of letterpress gives rise to intense almost tactile black images and sensuous textures in white and gray. Page and image fit uncommonly well, there is a bite to the sequences. There are reflections, flip-flops, positives, and negatives; not just a book, a book work. Vivid images, conundrums, objects with lives. A journey, magnificent scenes, one is led on.

**JANET ZWEIG, *Emotional Reactions***

Evanston, Ill.: Suburban Editions, 1981

On one level this is a facsimile photographic reprint of a 1925 booklet entitled *The Measurement of Emotional Reactions*. However, color photography has been used, and the artist has placed objects between the camera and the original publication so that one has the sensation of opening a book from someone else's private library—one full of personal mementos. These mementos obscure the original text but feed off it. Thus lines drawn by various materials or objects mimic lines from the graphs that measure excitement. Snapshots and other images that depict or cause emotional reactions are rephotographed over the text. A nice piece of work.

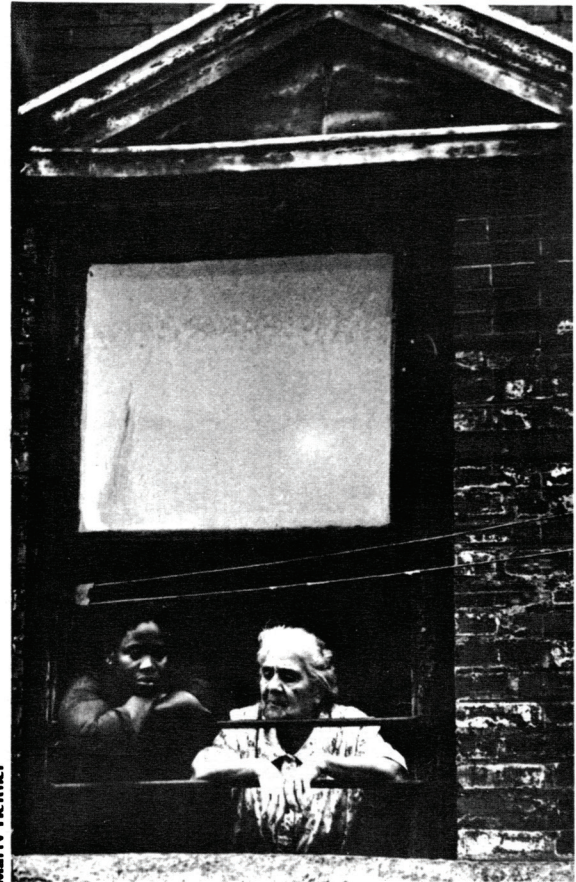




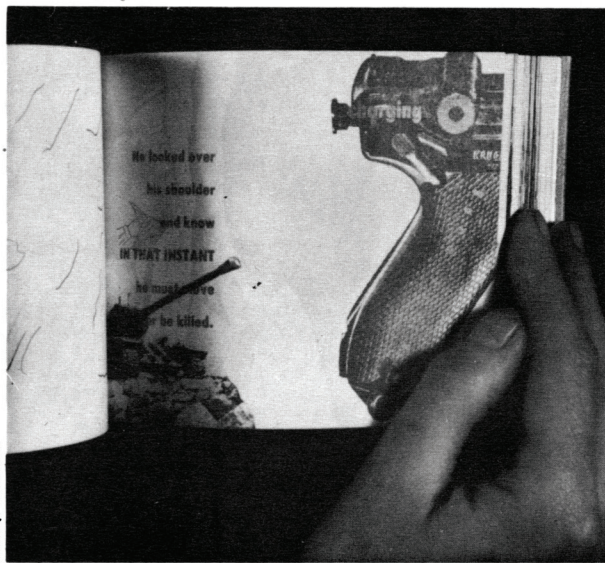
By Shelley Rice

MASAO GOZU, *In New York* (Feb. 1971–Nov. 1980)  
Japan: Self-published, 1980

*In New York* is an approximately 12" × 8" book of black-and-white photographs. All of the images have the same basic format: they depict one window, which is centered in and dominates the picture plane. New York residents of various ages and ethnic groups (most of them apparently on the lower end of the economic scale) peer out from behind these windows and stare intently past the photographer at the unseen street spectacles unfolding before and beneath them. The cumulative impact of these photographs, which are presented without any mediating texts or borders, is both powerful and unsettling. The obsessive repetition of imagery and the constant parade of anonymous people (who seem so engaged and yet so inhibited from participation in the life going on around them) transform these straightforward documentary pictures into metaphoric statements about the isolation and confinement of city life.



Marty Heitner



Marty Heitner

BARBARA ROSENTHAL, *Clues to Myself*  
Rochester, N.Y.: Visual Studies Workshop Press, 1981  
*Clues to Myself* is an autobiographical journal of black-and-white photographs and texts. The pictures are evocative, sometimes dreamlike visions of mundane objects and vistas: roads, dolls, houses, trucks, dogs, trees. The texts are diary entries, musings, dream transcriptions, or stories that are related only indirectly—through mood or suggestion—to the photographs. “Read” together, these highly personal images and texts illuminate the nooks and crannies of one artist’s subjective world.

KEVIN OSBORN, *Real Lush*  
Arlington, Va.: The Writer’s Center Offset Works, 1981

*Real Lush* is a beautifully bound and printed flip book. The first page contains a simple line drawing of a female figure; her totemic presence is played off against a tiny picture of two men (one gray and one white) wrestling in the corner of the page. The struggle of these two tiny men progresses against the backdrop of a sequence of nine offset drawings depicting the evolution of human civilizations within natural landscapes. This short cycle of imagery is continually repeated, but the pictures become more and more complex—line drawings are fleshed out with color and are then superimposed with increasingly dense montages of images and texts—until the end of the book. Violence, sexual roles, machismo, and the impact of technology are among the themes explored in this provocative work, which I recommend highly to anyone interested in the manifold possibilities of artists’ books.



# THE NEW YORK TIMES

FRIDAY, DECEMBER 14, 1961

## Soviet Stops Reporting On Resistance in Poland

Moscow Turns Quiet as Violence Grows

silence Grows

Quiet

Quiet

Quiet



Hundreds

Hundreds Hurt in Clashes

ashes

ashes

ashes

ashes

ashes

ashes

ashes

ashes

On Resistance in Poland

since in Poland

Quiet as Violence Grows

Some Headlines 1962















characters as Plato, Stalin, Tatlin, and Picasso (there are sixty characters in all), on a three-dimensional matrix. Such "chance poetry" combines the absurd simplicity of a children's game with the categorical thinking of adults, which is meant to complete the author's original, provocative idea. ▼▼▼▼▼

*The Objects from Planet Z-9x*, made by us especially for "The Other Child Book Show" (Poland-Holland-Italy, 1978–1979), has objects sewn inside its fabric folded pages, accompanied by chimerical and appealing descriptions. *The Communication* is a folded book of sign-conversation-performance by the Austrian Renate Bertlmann and Rimma Gerlovin, freely translated into Russian and German by the participants later on through correspondence in the mails. Now, living in New York, we are elaborating a new paint medium mixed with sperm—the most natural, long-lasting, and spiritual material. *The Sperm-Art Book* is glued together and cut inside to appear like a window, behind which are four little sperm paintings. ▼▼▼

Dmitri Prigov has a dual art personality, uniting as he does the sensibilities and talents of a poet and a sculptor. His usually satirical poetry synthesizes various methods of visual and conceptual poetry. In his writings Prigov is always sensitive to visual shape, perfect proportions, and cryptograms of the Russian language. The series of books *Telegrams* consists of carbon-copied texts on telegram strips glued down to the pages: "student stop murdered old woman stop with an axe stop suffers terribly stop dostoevsky," or "goalkeeper stop prepare for the fight stop exclamation mark stop sportscommittee of the ussr." The first telegram, of course, refers to Dostoevsky's *Crime and Punishment*; the second is a line from a very famous, joyful sports song from the time of Stalin. ▼▼▼▼▼

Prigov has also done many poem books, printed as regular *samizdat*, in the language of Soviet mass culture—the so-called "poetry of policemen and firemen." First begun as two-dimensional picture poems with permutations of words and geometrical typography, he transferred these visual forms into a three-dimensional context by printing them on real tins about the size of a can of green beans. Every tin has a visually elaborated text around its circumference and a title label on a stick above it. Among his most clever are *The Tin of the Prophecy*, whose predictions are on its paper cover; and *The Indian Tin*, whose meditative text runs in spirals cut into the can. ▼▼▼▼▼

Lev Rubinshtein, also a conceptual poet, first started making hand-bound

books of surrealist poetry but now works, in his own words, as a "total systematizer of poetry." The content of his works is always theoretical, almost sterile (he is a philologist), which contrasts with a lively, sociable personality that shows itself in some of his less pretentious sharp-minded pieces, such as his untitled book of one sonnet. Tied with a string, you must first untie the book; in the process of turning its twelve pages you hope to read the text of a sonnet, typed in twelve separate carbon copies. The further you go into the work, the clearer the words appear, until at the last page, the text is almost "readable," though still somewhat obscured. In 1973 he made bricks with traditional poetry on every side, enabling readers to arrange the poem themselves. His most recent books, *Catalog of Innovations in Comedy*, *New Intermissions*, and *A Working Program*, represent his usual artificially elaborated linguistic texts, showing his view of the boring and bureaucratic life in the Soviet Union. ▼▼▼▼▼

Usevolod Nekrasov is a lyrical poet who often uses abbreviated administrative syntax in his work. His paradigmatic variations imitate the exactness of objective language and present a harmony of distinct and profound miniforms resembling the haiku style of poetry. The procedure of turning the little pages, strung on a key ring and filled with short, precise words and signs, is something like the endless meditative telling of a rosary. Lately he has made a series of minibooks (2" × 2"), the thickest of which has thirty-two pages repeating the same word "early," which gradually page after page moves from the top down to the bottom of the page; at the end, at the bottom of the last page, is another word—"пора," meaning "it is time." ▼▼▼▼▼

Besides the proliferation of book work, in Moscow there are also frequent and popular book performances, which usually are done as documentation of projects. Lev Nussberg, the organizer of the kinetic group named Movement was one of the first to develop this genre. In 1981 he did a book with the assistance of Galina Goloveiko *From the Unpublished Letters of K. S. Malevich (1878–1935) to L. V. Nussberg (1937–1998)* that contains his pseudo-correspondence with the famous artist, drawings, and projects. All 150 copies of this book have different handmade covers with various imitations of Malevich's drawings, plus additional handwritten commentary in pencil. Nussberg, who has lived in the West for five years, has had much opportunity to print his work, as opposed to many other artists making *samizdat* who have been

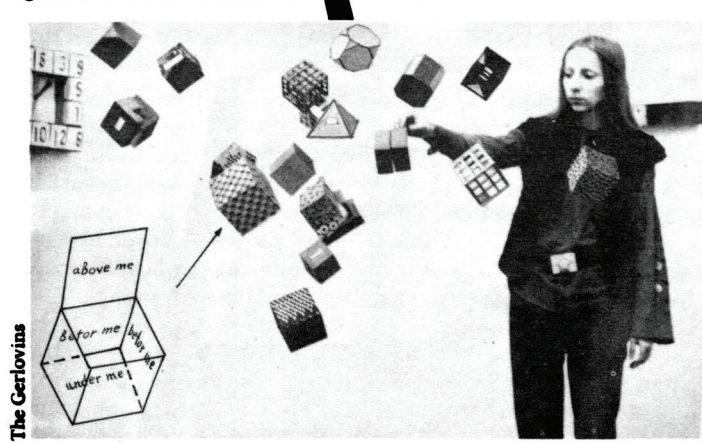
less fortunate. This piece, in the mixed tradition of the avant-garde and *samizdat*, proves the vitality of both traditions for Russian artists in foreign circumstances. ▼▼▼

The Moscow Collective Action Group (Andrei Monastyrsky, Nikita Alekseev,

**VAGRICH BAKHCHANYAN**  
President Reagan's Adviser On  
Mail Art  
219 East 84th Street, apt. 1D,  
New York, N.Y. 10028  
USA

Vagrigh Bakhchanyan,  
mail label, 1981.

The Gerlovins



Rimma Gerlovin, Homo-cube Poems, 1974–80.

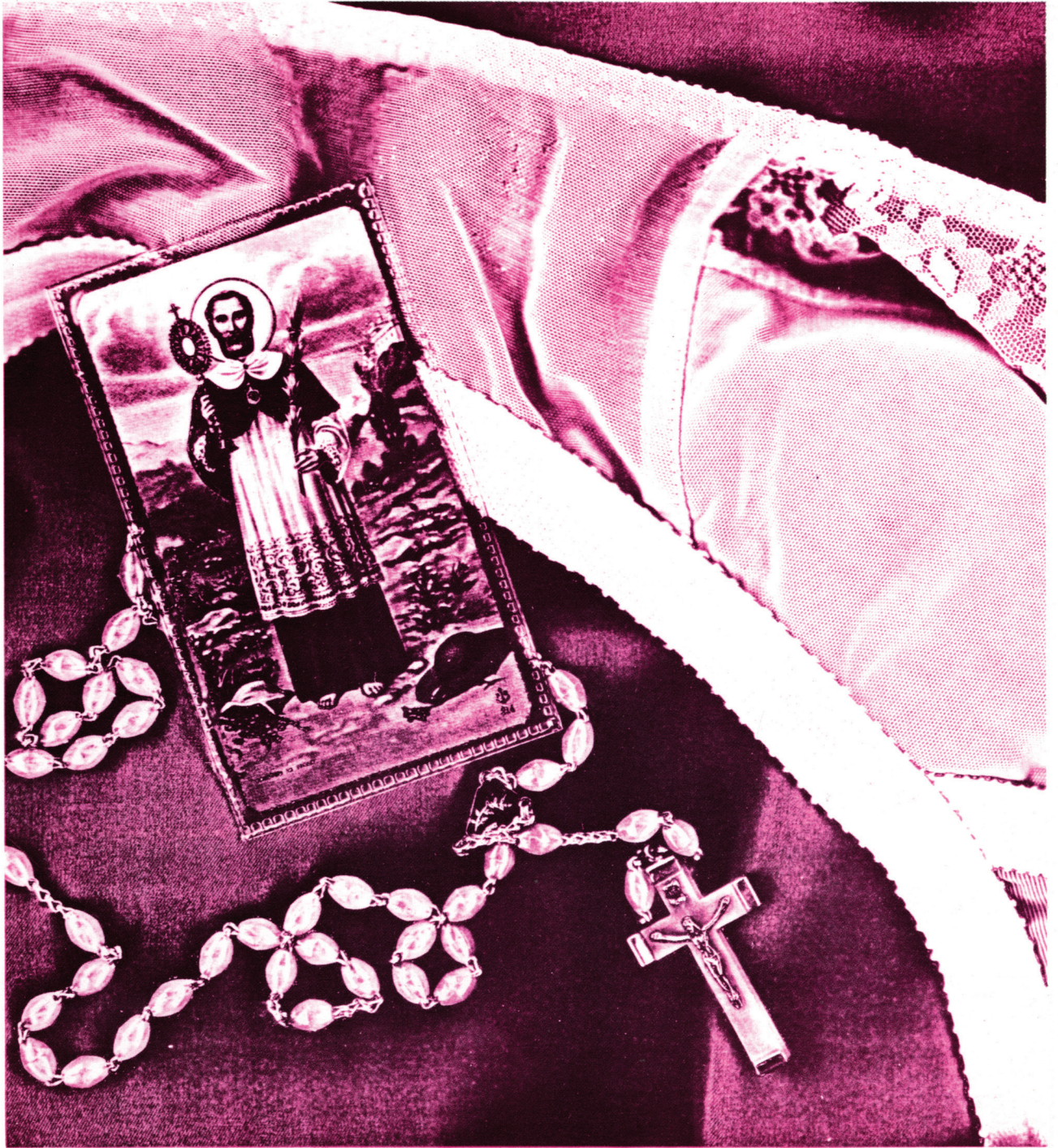






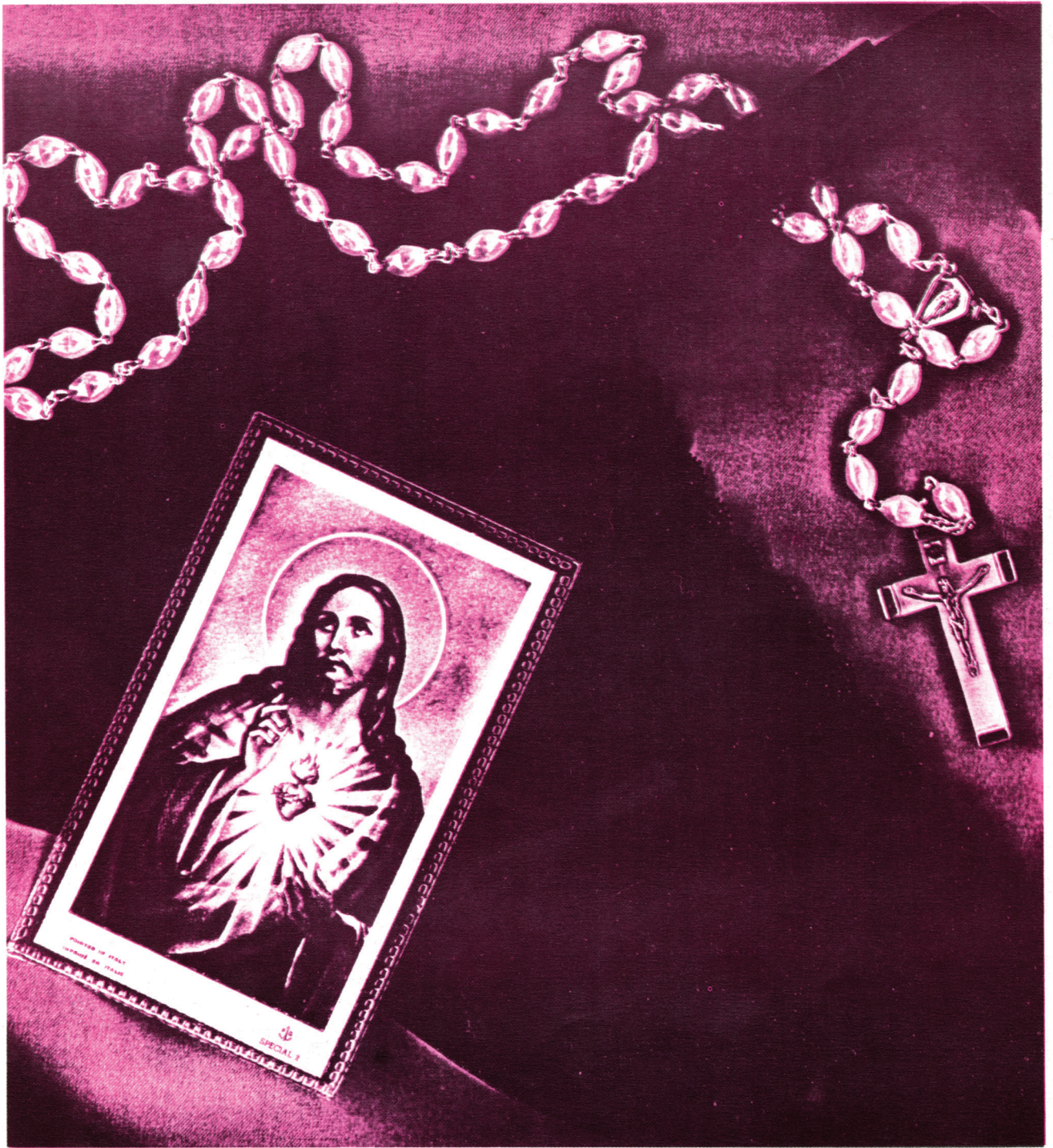






When she was young she prayed to God for large breasts so boys would like her. Because she was Catholic and knew exactly how to pray, her prayers were answered.





Now she is miserable because men are only interested in her breasts and don't take her seriously.





The contagion of this tragedy extended itself to the Poles quartered up and down the city, who with the like inhumanity were pillaged and murdered by the multitude. There was a mixture of malice and cunning in their cruelty; for in those parts of the city where the death of their great duke was not yet known, the Russians came with a formal command to the Poles, that it was the Duke's pleasure they should attend him unarmed, being he would have nothing of force or terror in his negotiations, and the poor Poles giving credit to this deceit, exposed themselves tamely to the slaughter which was committed upon them. Many warned by the cruelty exercised upon their friends, disputed their lives,



# Exhibition

## *Duplicating Efforts*

*By Reine Hauser*

Photocopy art has been around for a little over twenty years. The copying machine first came into use in 1959. Since that time artists have explored the photocopy process the way they've approached many other nontraditional art materials—with enthusiasm. The "Copycat Show," an exhibition of photocopy art held at Franklin Furnace Archive from January 6 to February 6, 1982, presented some of the diverse work this enthusiasm has unleashed.

The exhibitions' jurors, Lucy R. Lippard and Lowery

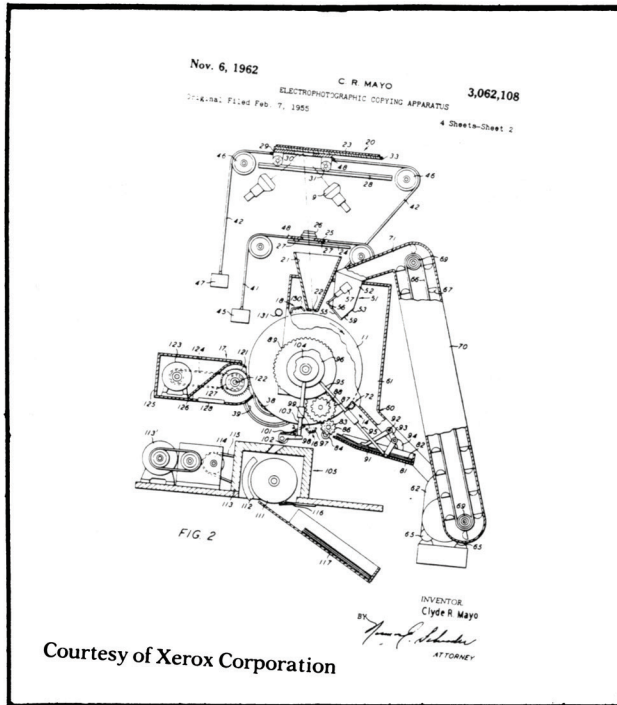


Sims, wisely opted for abundance in their selections for the show. This installation of work by close to 100 artists climbed up the walls of the Furnace's exhibition space, in some cases reaching perilously close to the ceiling. It was evident from the sheer abundance of artwork that photocopy art is not an isolated phenomenon.

Xerography, as a medium, has its advantages and disadvantages. Working with color is difficult, because for technological reasons, quality cannot always be controlled. Copies of copies (even in black and white) sometimes blur, and the size of the image is limited by most machines to 8½" × 14". Even the age and model of the machine can determine the success of a project. Due to continuing advances in the state of the art, effects can now be achieved that would have been unthinkable just a year or two ago. Increasingly, artists have decided to brave the possible drawbacks of the medium, turning them, often as not, to their distinct advantage.

Humorous, political, technologically innovative, linguistic, and narrative content was evident throughout the "Copycat Show"—sometimes all in the same piece.





Courtesy of Xerox Corporation

Richard Craven, a North Carolina artist, created a clever pun by xeroxing together wrappers from a Clark candy bar and Kent cigarettes for his "Ode to Superman." In T. Anton Ierubino's "The Invasion of the Pink Pig," an urban landscape is juxtaposed with a pig's head, the black-and-white copies, hand-tinted in pink, obviously and humorously showing the influence of Grade B sci-fi movies.

The images employed in advertising, comic books, television, and movies tend to combine easy recognizability and a clear design, which makes them particularly useful and attractive to xerox artists, particularly those whose work has a political content. Manipulation of these images provides the xerox artist with a ready vocabulary that he or she knows will be understood; juxtaposition of these images in particular ways can increase the ironical and/or ideological impact of the statement the political artist wants to make. "Hamburger Money" by Casey Carlson is a case in point. In this mixed media (plastic, yarn, coins, and copies) piece, she wryly traces, using events from the history of the United States, the development of our (comparatively) inexpensive fast-food hamburger. Cynthia Woodard's "Counter Clockwise" is composed of color xeroxes of baton-twirling majorettes coupled with appalling statistics of women's place in the American work force—a visually effective feminist commentary. John Copoulos's untitled piece, reflecting on last year's killings of gay men outside a West Village bar, is both poignant and pointed. Hand-colored copies of a photo from the *New York Post*, featuring the repeated image of mourners at a rally held to protest the murders, are accompanied by a quote by activist Sarah Miles: "A community that defines itself by the degree of its victimiza-



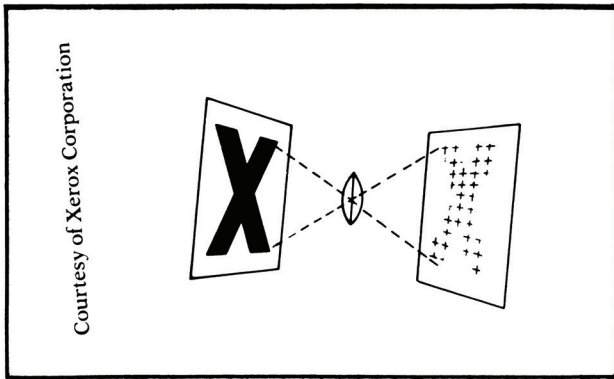
tion is a community without power." Chaz Welz's "Adam and Steve," a color xerox in three sections, is composed of myriad multicolored images, among them the hand of God, two nude men with an apple and a snake, plus a fragment of a speech by Moral Majority leader Jerry Falwell proclaiming, "God created Adam and Eve, not Adam and Steve. . . ." I'm glad Welz took it upon himself to create what Falwell thinks God neglected!

Artists for whom politics are important are also often intrigued by the uses (and abuses) of the copying machine. The implications of photocopying, like those of photography, are many. For political artists in particular, the potential for broad dissemination of information, because of the comparatively inexpensive nature of the medium, its ready accessibility and speed of production make photocopying particularly attractive. But although photography shares some of these attributes, the control of the artist over the manipulation of the image is much greater with photocopying than it is with photography.

One particular advantage of photocopying, for example, is the possibility for integrating language and image within the artwork. Perhaps because type of various sorts reproduces so well, perhaps because of the content of these works, a large proportion of the pieces included in the "Copycat Show" incorporated words as an integral part of the formal aesthetic content. Political, autobiographical, and narrative images are often reinforced by the use of language in these works; their successful integration is, I believe, due particularly to the nature of the medium. We're *used* to seeing xeroxed words—forms, letter, printed information of every sort. It's comfortable in a way that is still not comfortable in, say, paint on canvas.

"Michele's Prayer" by Ann Fessler is a good example. Five color xeroxes show sections of a bra, rosaries, and small portraits of Saint Agnes, the patroness of purity, and Saint Barbara, a virgin martyr. A narrative accompanies each section, reading from top to bottom: (1) My friend Michele has very large breasts. (2) When she was young she prayed to God to give her big breasts so boys would like her. (3) Because she was Catholic and knew exactly how to pray, her prayers were answered. (4) Now she is miserable because men are only interested in her breasts and don't take her seriously. (5) Michele is not Catholic anymore." Fessler combines narrative, politics,

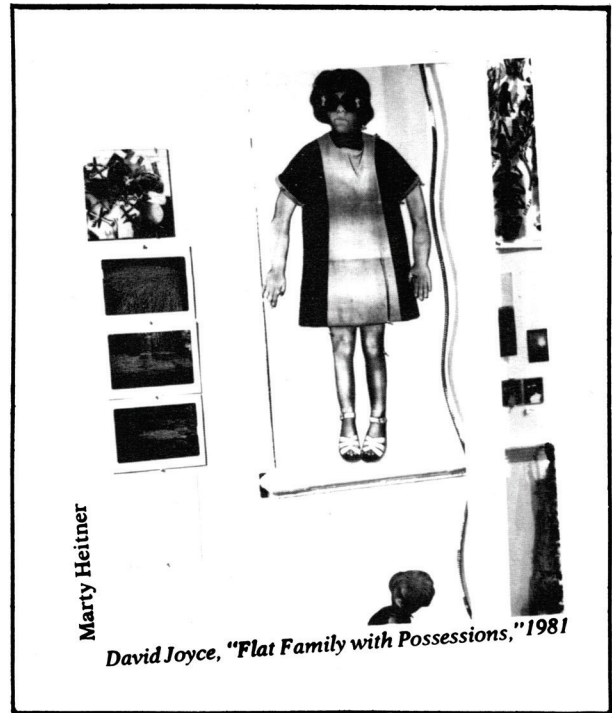




and humor with a deceptively simple visual format to create a wonderfully provoking piece. Howard Goldstein's "Expulsion of the Jews from Spain" is a dreamlike sequence of color-xeroxed images, sandwiched between glass upon which sentences have been inscribed in an elegant hand. The sentences, surprisingly, are virtually unreadable, contributing to the ethereality of the work. "To Be Equal" a contribution of the Struggle Collective, a multiracial, multidisciplinary group, unites, in an appropriately stark black-and-white format, photocopies of portraits of black people alternating with cards advertising the racist propaganda of the National Association for the Advancement of White People. It is a frightening and illuminating indictment of racism achieved by simple means. Brad Melamed's book work, *I Was Born in 1954*, incorporates black-and-white imagery with verse (rhyming ABA) in an effective autobiographical narrative about growing up American. While this piece was technically cruder than many others in this show, its sophisticated use of imagery and language to convey information gave it a singular impact.

The artists represented in this exhibition attempted virtually every possible technical use of the copying machine in the execution of their pieces. Richard Parker's "Shirt," for example, is just that—a black-and-white copy of a just-back-from-the-laundry workshirt, in a box, accompanied by an actual pink laundry slip to the amount of \$247.50. Anne Murphy overlaps traditionally sized (8½" × 11") xeroxes to form human-scale copies of two tulle and satin tutus, a little girl's dream, in "and they said it would make us famous!" David Joyce's "Flat Family with Possessions" is just that: copies of a rather peculiar girl, her doll, a toaster oven, record player, clock radio, crock pot, and blow dryer—an insistently two-dimensional portrait.

Photocopying, of course, is a means of duplicating an image, and repetition of images is prominent in the work of copy artists, who have absolute control, in fact, of the total number of images they will make. Sometimes an image will be repeated several times within one piece, as in Beatrice Schall's "Copy Cat," which employs multiples of fans as a component of the composition. Mark Berghash has created two subtle series portraits of Charles Lieber and Thomasina Webb. He asked each person to think of the persons important in their lives; Lieber, for example,



was asked to meditate about his mother, father, children, and his past, present, and future selves. The artist then caught the subject in varying states of reaction and expression. This is an intelligent and compelling use of copying for portraiture, revealing, as it does, the varying states of mind of his subjects. Joyce Culter Shaw's *100 from 2000: A Selected Population* is also a form of portraiture. Each of the 100 pages of the book work contains the signature of an individual, repeated over and over on the page to form a distinctive pattern. Agnes Denes's *X-Ray Structures* is a book of color xeroxes of exactly that—x-rays of natural and man-made phenomena. Each page holds one particular (and quite marvelous) x-ray.

One of the reasons copy art has become popular with some artists is the possibility of making virtually unlimited prints, thereby creating an art that can no longer be considered a commodity of value in the traditional art market due to its sheer abundant availability. This has allowed some artists to bypass the art market in favor of self-distribution. Donna Henes's "Wallpaper" is an example of the kind of audience-participatory art she is known for, which sidesteps the usual art-product circuit. Primarily known for her performance art, Henes's copyart reflects on and reinforces the concerns explored in her performance pieces.

But though it might seem out of character, the copy machine can lend itself equally well to the creation of unique and formally beautiful effects. May Sun's three hand-colored copies, "Attic Room," and two self-portraits, while not arresting because of innovative technology or imagery, nevertheless possess an exceptional delicacy and warmth. Also to be noted for delicacy and beauty are the book works by Mitzi Humphrey, who copies but-





*Janet Nolan, pop-up book, Kite Flying, 1981.*

terflies and flowers into exquisite books. Michelle French's *Of Thee I Sing*, another artist's book, presents successive xerox views of the Statue of Liberty, green against a hand-colored gold sky studded with gold stars. Janet Nolan's *Kite Flying* is a clever pop-up book: xeroxes of people on a beach fly kites in a cardboard environment that folds out into three dimensions. Stewart Wilson, who employs "wrapped" toys in his work, resorts to enlarged color xeroxes of toys this time, reducing the three-dimensional to the two-dimensional. The resulting distortions of size and volume create a dreamy appearance, in contrast to the majority of his work, which is miniature and sculptural.

Using technology to achieve aesthetic goals is, of course, not new in the world of art. Now in the 1980s the photocopy machine is intriguing and challenging many different artists for a variety of reasons. Copying obviously fulfills a variety of needs for artists today—be they economic, political, or aesthetic (or a combination of the three). The medium seems to be gaining some recognition even within more legitimate artworld channels: the Metropolitan Museum of Art, for example, has recently acquired a copy of Leslie Schiff's *Seasons*, a limited edition book work, as well as an edition of Berghash's serial portraits, which we talked about above. Nor is it only



Courtesy of Xerox Corporation

artists in New York City who are finding inspiration in the medium. The "Copycat Show" was an open exhibition and received work from, among other places, Wisconsin, New Mexico, Georgia, Hawaii, New Jersey, Kansas, and even Sweden. The phenomenon is widespread and rapidly evolving—who knows what kind of work we'll be seeing within the next twenty years. ✕

*Asked to comment on the medium of xerography, the co-curators of the "Copycat Show," Lucy R. Lippard and Lowery Sims, chose to use the page as an alternative space rather than to provide a critical narrative in prose. The results may be found on pages 24 and 25.*





TO BE COPIOUS TO BE DEMOCRATIC TO BE GENEROUS TO BE WRITERS TO SCREW WRITERS TO SCREW CORPORATIONS TO SUPPORT

IT'S A POPULAR MEDIUM!

YEAH! IT BELONGS IN THE STREETS!

"NEVER BUY A COPY OF A PICTURE" -- JOHN RUSKIN

THEN WHY PUT IT IN FRAMES?

BECAUSE I CAN'T WAIT TO PRESS MY MACHINE... BECAUSE IT'S ALWAYS READY

BECAUSE I GET OFF ON FLASHING GREEN LIGHTS ...

NOT AGAIN!

TO MAKE A PRECIOUS OBJECT

TO AVOID THE PRECIOUS OBJECT

TO SEE HOW LOW HIGH ART CAN GET

TO APE TO PARROT TO COPY CAT

TO MAKE MORE PICTURES TO MAKE MORE AMORAL PICTURES

BECAUSE IT'S SLEEZY AND SO AM I!

IT'S A WEAPON IT'S CUTE IT'S EASY IT'S A HABIT

TO BE IN THE METROPOLITAN

OFFSET'S CHEAPER

FOR REPRODUCTIVE RIGHTS!

TO PROPAGATE

REPRESENTING WHO?

© COPYRIGHT

© COPYLEFT

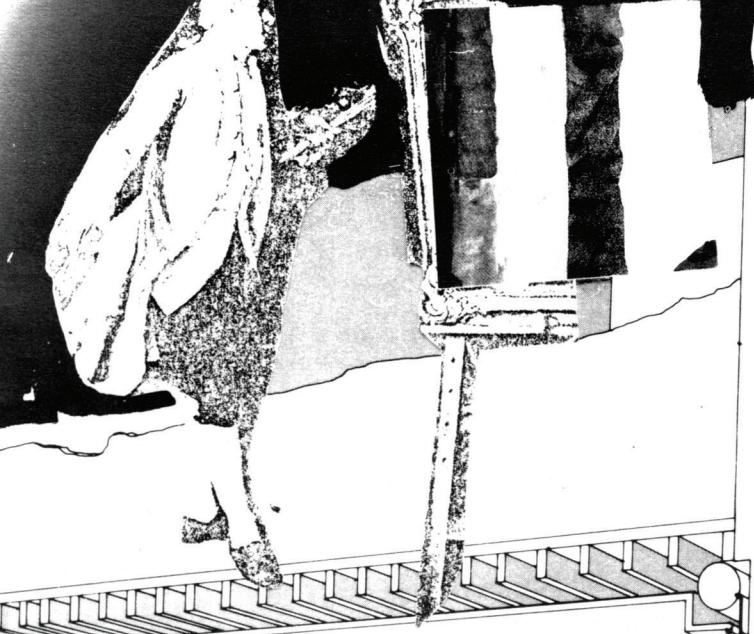
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# WHY COPY?!

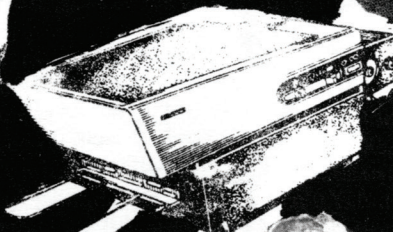


# FUTURE LOFT

A new kind of retailer sells  
everything **ON**  
big-screen TV



Concept  
by Gerald  
Jackson,  
Perox  
artist



Home  
And Office Copier

**MAKE YOUR SALE  
WITH VISUALS**  
execution  
by  
Lowery Sims







# Performance

## Perform at Your Own Risk

By Barbara Baracks

Inspiration may run slickly through veins, pumped by an economy requiring a full-time job, a brilliant apartment find on Avenue C, and a lot of endurance. But, after a while, you begin to ask, "Can I live on the brink forever?" Performers generally find whatever big time there is in arenas by any other name: Lily Tomlin goes to Hollywood; Laurie Anderson to Warner Brothers Records. The express success elevator only stops at selected genres, and once a performer is on it, we, the audience, are at several removes from experiencing the artist's personal risk. The risk remains if the artist keeps an edge, but technique is all too often what we see instead.

I prefer performance closer to its own brink, when danger is more pungent, when performers are less established, often engaged by autobiographical material, when work still reveals—willfully or not—its painful, flawed sources. A number of one-person shows this winter permitted this vulnerability; but the artists were polished storytellers as well—desiring to entertain, they sometimes dazzled.

≈ ≈

Each time I see Judith Ren-Lay perform I wonder when she's going to blow her fuse. A dancer by training, Ren-Lay has trained her mouth to move as fast as her body: in *Asterisk*, her most recent piece, at A Clear Space, she elaborated an ode to her odious former marriage, all the while darting around the loft dodging little anxieties creeping out of the woodwork. It's done with such fluid humor that even when we don't know exactly why her associations have leapt to the surface (why, at the end, does she become "The Doctor," her grandfather in flapping overcoat and hat?), only those crushed by their own gravity wouldn't dare to leap with her.

In *over the wall stories* performed at St. Mark's Danspace, Peter Rose mostly stood still while his memory travelled: from his bar mitzvah, to the memorial museum at Auschwitz, to happiness in the squatters movement. It's storytelling in the grand manner (grave humor punctuated by eye contact), told by a prodigal impressed with his own parable. Aided by a solid sense of his own personal presence, Rose brought it off.

"Washing the dishes is a rather intimate activity," Susan Mogul confided at the onset of *Doing the Dishes* at Franklin Furnace. She was dressed to the gills in low couture schlock, eventually stripping off accessories to display her evening frock, an unhappy affair between an evening gown and a tutu. While Mogul chattered away on the theory and practice of dish washing, Jerri Allyn's disembodied hand, from behind the "sink," proffered dishes, rags and brushes, and lethal squirts of an acrid rug shampooo called Spray 'n' Vac. As the suds thickened Mogul donned her battery-powered, windshield-wiper glasses. "It may be hard for you to take me seriously," she advised her audience. And we were laughing... but sometimes we were too aware of it. Mogul was up there working hard, but she was straining. Why? Last year Mogul made a hilarious salad in her performance *Design for Living* at 626. This year she made a slightly wilted repetition of last year's success. When you're not slick, your work must move.

Which is what John Bernd grappled with in *Surviving Love and Death* at PS 122. How do you move? Bernd, a dancer, executed quick, stylized movements, slowing to an exhausted tap dance in old clunky shoes, finally coming to a halt and presenting a lecture-demonstration on the use of the blender in mixing medicine with organic foods. Time has slowed down. "What I don't think you've accepted is that you've lost," his ex-lover, an expert on competition, has told him. What has he lost? Heterosexual pretense in military school, the right dance teacher, his lover, good press, and (when a mysterious virus decimated his blood cell count) for a while he thought he was losing his life. What a terrific opportunity for an artist! "It had to end... I started my journal... I got stronger and stronger with each loss."

A hierophant of loss, Bernd conjured a mood: physical exhaustion, a sense of emptiness, waiting for a movement, a journal entry, "and you whisper and you see through the window and you're in it, the light." He was exhausted, and the audience members wanted to go home to their respective Avenue C apartments—and work.



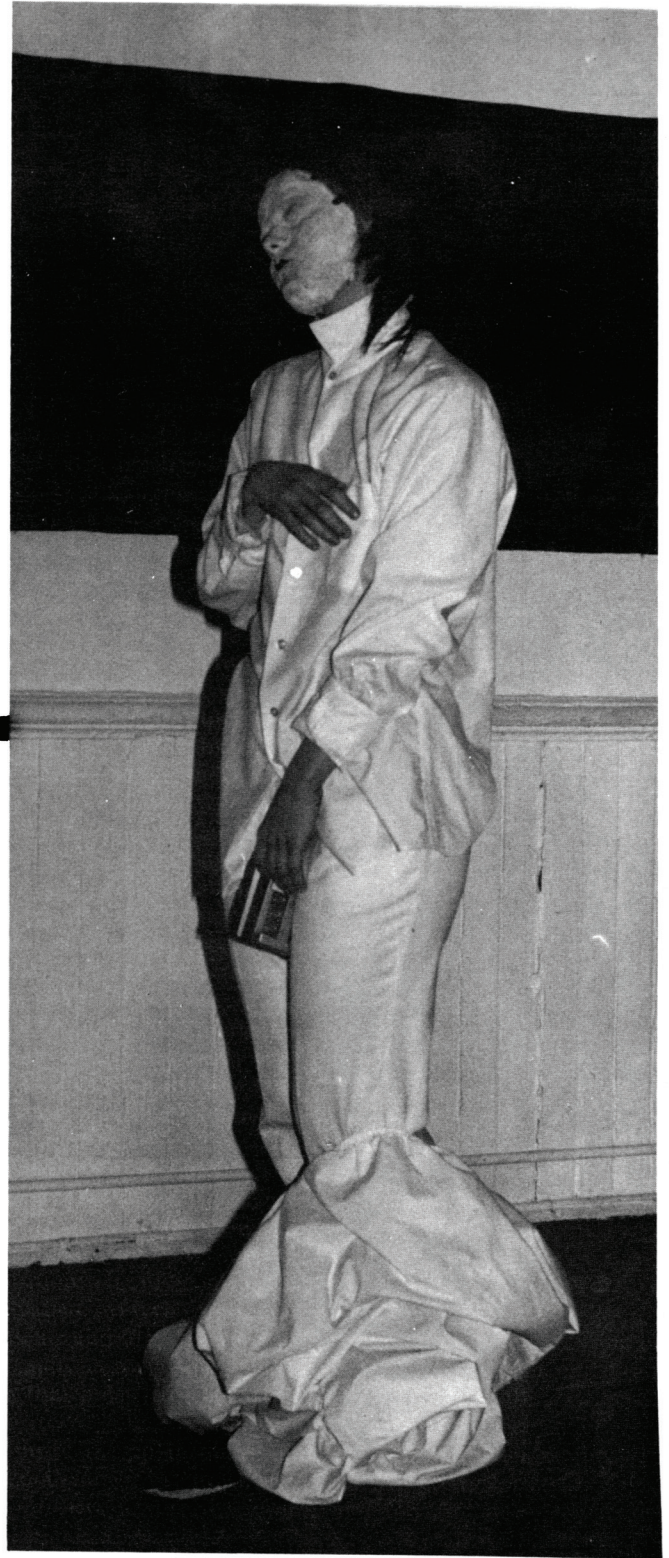


Benita Abrams

*Joshua Abby installed parachutes in the Franklin Furnace for his piece Anonymous Communication, performed on December 17, 1981. The audience sat inside the created environment; the performance itself was shadow work with sound.*

*Lynn Swanson, The History of Eurydice: The War Years, December 10, 1981. Having shed her shroud, Lynn Swanson performed in death mask. The History of Eurydice: The War Years was a personal, imagistic version of the Orpheus legend—from Eurydice's point of view.*

*For the first of two pieces done in December 1981 at Sunday Night at the Performances, Ilona Granet lumbered into the space, suitcases trailing. She then launched into a speed rap about trying to live in New York and work and make money and have relationships and make art and do performances, all the while unpacking in a frenzy and ranting about being overburdened by the clothes she can't stop amassing. With clothes overtaking her apartment, and work overtaking her mind, Granet repacked and moved on.*



Benita Abrams



Martha Wilson

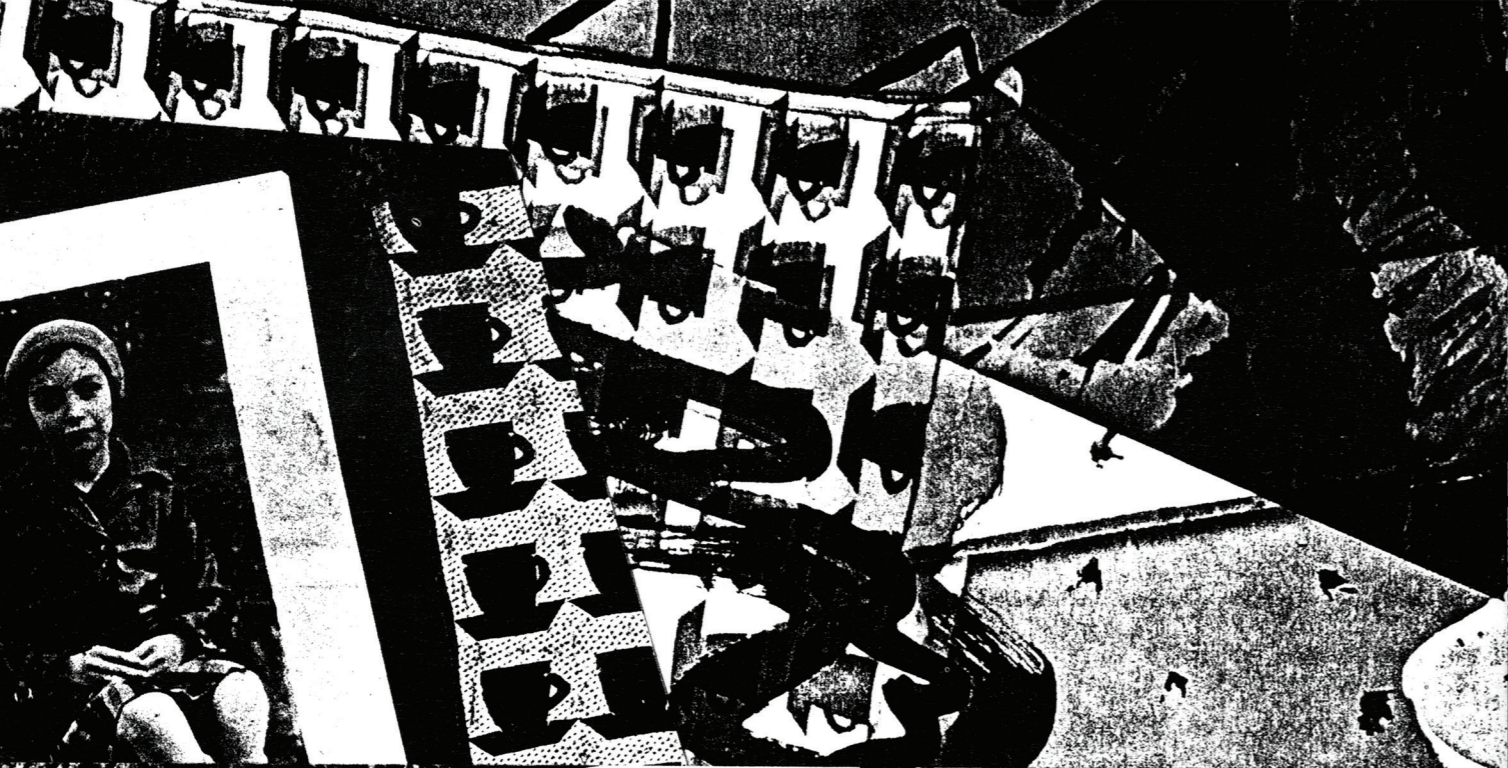




It is a peculiar sensation,  
this double-consciousness,  
this sense of always looking  
at one's self through the eyes  
of others, of measuring one's  
soul by the tape of a world  
that looks on in amused con-  
tempt and pity. One ever feels  
his two natures — an American,  
a Negro — two souls, two  
thoughts, two unreconciled  
strivings, two warring  
ideals in one dark body,  
in whose dogged strength  
alone keeps it from  
being torn a sunder.

W.E.B. DuBois  
1903





### A Painter Testifies to the Glory of Xerox

Gathering gifts for collaging on the MACHINE. Categorizing experience by reproducing articles from collections of my life. Personal artifacts copied by the crazy color of the XEROX 6500 color copier. Parts of Paintings (mine), postcards of mountains, pictures of quilts, my Japanese shawl. Photos of grandma and cousins, hers and grandpa's social security cards. My mother and father on some lawn upstate—she barely pregnant with me. The Thai buddha, the sand dollar shell, the fluorite specimen and the gold chain that holds the amulet. Blouses in their plastic bags (produced at Dad's factory), even on the hanger. Waterfalls in Ithaca, Mount St. Helen's from a plane, stones sitting in a puddle on Evergreen Ave. Fortune cookies.

Dragging them with me to the machine I am a bag lady of art making. Keeping them in their proper covers or rearranging them for travel, they combine themselves awkwardly enroute. Placing them upside down on the Platen—the glass plate facing the underbelly of the machine—composing them as if to keep the memories company. Pushing the button, the painter goes to work. Drums of color roll underneath as I move objects to produce shadows or alter the color. The physicality of animating these props and timing these changes creates a rhythm in the work. The magic comes in knowing what will happen upside down and backwards. It is the same when I made marbled paintings by floating oil paint on top of water. The work emerged backwards because the paper met the paint upside down as it floated on the surface.

I rarely work parallel to the page. Positioning myself over the picture, at right angles, gives more distance and greater flexibility of sight. On a copier the brush is electrostatic. Lifting the lid, watching for the light that moves with the drum, waiting for the proper moment to intrude on the sequence to add another picture or eliminate a jewel.

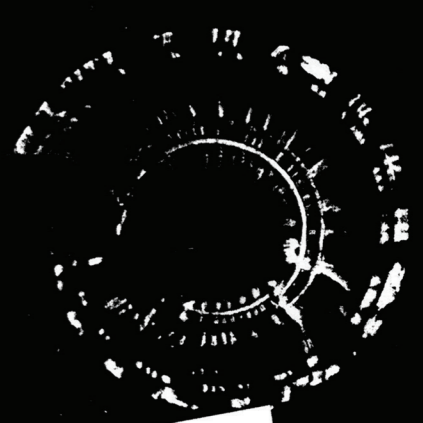
—Deborah Freedman, 1982



He loves you as much as he can, but he can not love you very much.

...comes in knowing what will happen upside down as it floated on the surface. Positioning myself over the picture, at right angles, gives more distance and greater flexibility of sight. On a copier the brush is electrostatic. Lifting the lid, watching for the light that moves with the drum, waiting for the proper moment to intrude on the sequence to add another picture or eliminate a jewel.

Freedman, 1982







*Artists' Pages:*

We'd like to thank you for your response so far. Please keep the pages coming. Next time round *performance art* will be featured, so we'd be glad to see artwork that somehow relates to performance art—in any and all its aspects. As usual, though, there are *no* restrictions on media, or subject matter.

To refresh your memory, work must be camera ready, black and white only, image size 8½" × 11", or 17" × 11", unless you want to leave a border. To conform to the format of the *Flue*, single-page artwork should probably be vertical, double-page horizontal.

The deadline for submission of artwork for the next issue of the *Flue* is May 15, 1982. A SASE *must* be enclosed.

*Flue Intern:*

We would like a student (or other) intern to help us put out the *Flue*. A commitment of from about six to twelve hours a week would be required (college credit available). Editorial skills and/or knowledge of design and layout would be super but aren't necessary. A sense of humour, however, is a must. Those interested should call Deborah Drier, at 989-2498, for further information.

*Franklin Furnace Student Internship Program:*

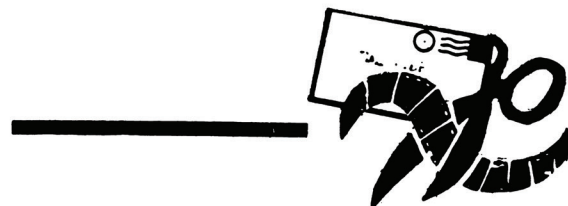
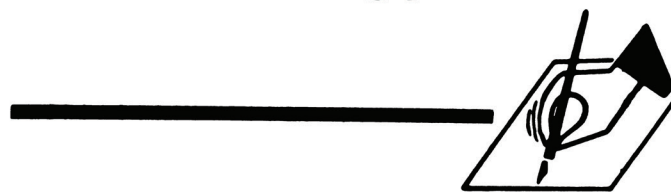
Other college students (and nonstudents) interested in working in the areas of cataloguing, fund raising, publicity, arts administration, technical, and installation, either as volunteers or to earn college credit, should write to Franklin Furnace for further information. People with and without technical skills are welcome.

*Proposals:*

Proposals for performances, installations, and window works are due by April 30, 1982, to be considered for the 1982–83 season at Franklin Furnace. Panels of artists will review the proposals; notification of their decisions will be made by about June 30, 1982. Please include a SASE, or the required postage.

*Slide Registry of One-of-a-Kind Artists' Books:*

Slides of *one-of-a-kind* artists' books are being accepted for a new slide registry being established at Franklin Furnace, which will be made available to curators and scholars. Artists interested in having their work on file should send slides in a plastic twenty-slide holder, plus a résumé, to: Franklin Furnace Archive, Inc., 112 Franklin St., New York, N.Y. 10013. (Note that slides may be updated as your work changes.)







*Corrigenda:*

We regret that John Howell's last name was misspelled in the Table of Contents and on page 19 of volume 2, number 1 of the *Flue*.

The caption under the bottom photograph on page 8 is incorrect. The image, *Fe · Mail · Art* by Anna Banana, originally appeared on the cover of *Vile Magazine*, no. 6, Summer 1978; it was reprinted in the April 1981 issue of *Libellus*.

The title of Valery Oisteanu's book of poetry should have been printed as *Do Not Defuse* in the footnote on page 10.

*Wanted:*

Submissions of copyart requested. The International Society of Copier Artists and a periodical of copier art are now being organized. For more information, send a SASE to: Louise Neaderland, Bone Hollow Arts, 800 West End Avenue, New York, N.Y. 10025.

*Wanted:*

Women's Studio Workshop and Art Awareness is looking for work from women artists living in rural areas for an exhibition, "Collected Visions," to be juried by Lucy Lippard and Nancy Spero. All two-dimensional media that can be easily shipped will be considered if slides and entry materials are sent to the Women's Studio Workshop by May 7, 1982. For a prospectus write: Women's Studio Workshop, P.O. Box V, Rosendale, N.Y. 12472.

*Available:*

An annotated catalogue listing over 2,000 artists' books, periodicals, and audio works is available from Printed Matter, Inc., 7-9 Lispenard St., New York, N.Y. 10013, for \$4 postpaid.

*Watch:*

Be certain to look for our ad every week in the Galleries section of the *Village Voice*.

*Join:*

Become a member of Franklin Furnace Archive and receive a year's worth of the *Flue* (four issues), plus all other benefits of membership. See the insert, Calendar of Upcoming Events, for further details and a membership form.

*Attend:*

Come to Sunday Night at the Performances, a continuing, twice monthly series produced by Ann Rosenthal. This showcase is meant to highlight the diversity of performance art, and through its informal programming, accomodate local, out-of-town, and international artists who want to present new work in New York. \$4 includes refreshment; all proceeds go directly to the artists. Interested performance artists should get in touch with Ann Rosenthal at the Furnace.

*Coming:*

The next issue of the *Flue*, volume 2, number 3, will be a special summer double issue, devoted to performance art and containing a thirty-two page catalogue of "LA-London Lab," the month of collaborative and individual performances, installations, video, film, and discussions by various women from Los Angeles and London, which took place in March 1981. ✕



# Fuel

By Barbara Quinn

*Hi. The "aid-to-your-Muse" returns again with more suggestions on supporting your "art" habit. In this issue I list several possibilities for commissions, teaching assignments, and grants, as well as sources of "emergency money," for those times when you're really in a pinch.*

1. Commissions are available for works of art for new federal buildings. US citizens only can apply to: General Services Administration, Assistant Commissioner for Construction Management, Public Buildings Service, Washington, D.C. 20405.
2. Artists interested in teaching in federal prisons can apply to: Prison Art Programs, Department of Justice, Administrator, Education Branch, Federal Bureau of Prisons, Washington, D.C. 20537.
3. Do you want to turn the family farm into an artist or craftsperson's studio? Loans of approximately \$28,000 are available from Non-farm Enterprise Loans, Department of Agriculture, Farmers Home Administration, Washington, D.C. 20250. Also, the Department of Agriculture provides permits to visual artists to gather materials from the forests.
4. American artists over forty years of age can apply for up to \$3,500 from the Hereward Lester Cook Foundation, Suite 804, 1200 18th St., NW, Washington, D.C. 20036.
5. Are you a Cuban citizen or of Cuban lineage? Cintas, c/o Institute of International Education, 809 UN Plaza, New York, N.Y. 10017, offers eight cash awards of \$5,000 each annually to Cuban artists, writers, and so on.

## *Emergency Money*

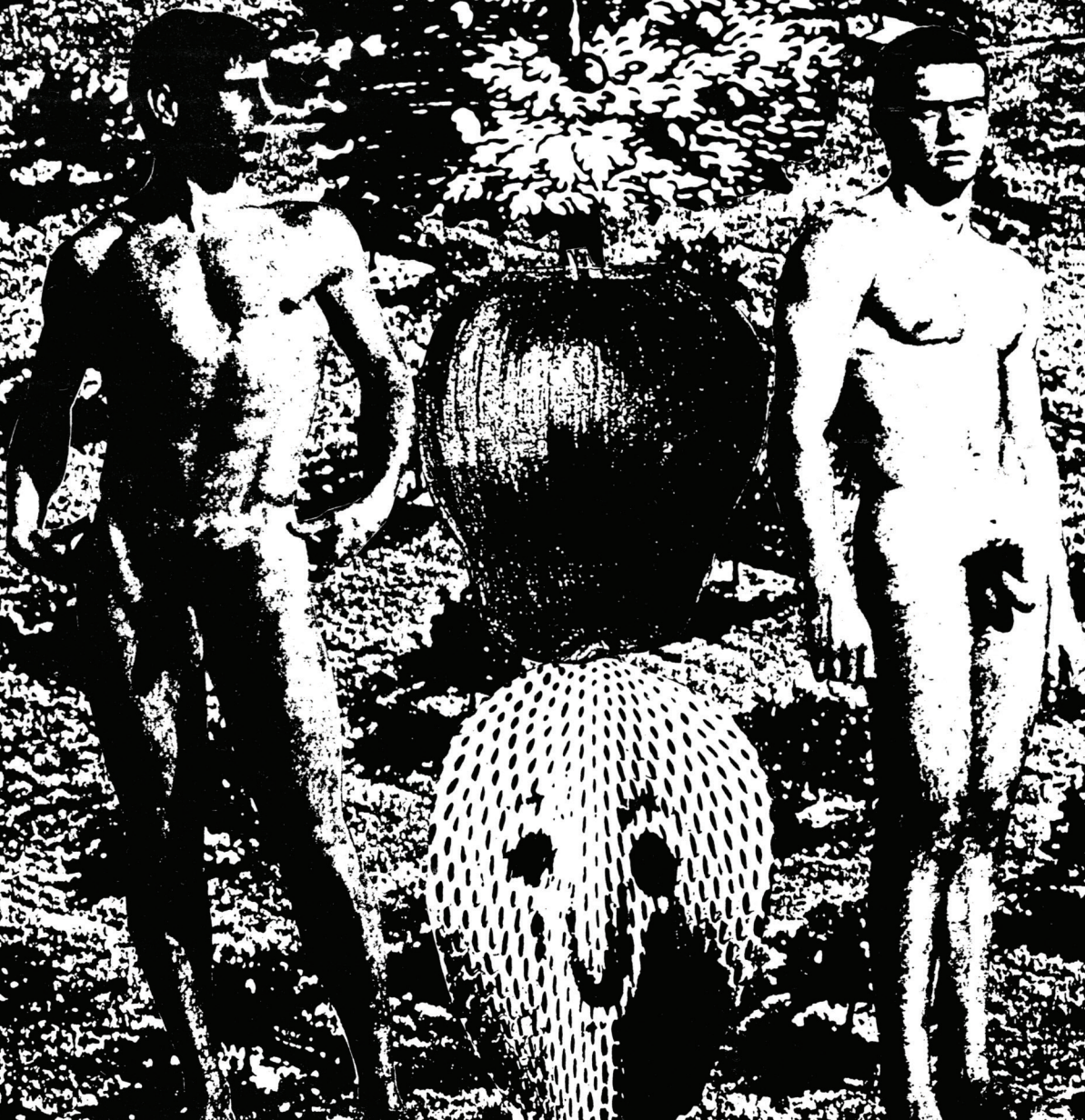
1. Artists who are physically or mentally disabled can seek help by contacting Artists' Fellowship, Inc., c/o Arthur Harrow, President, 47 Fifth Ave., New York, N.Y. 10003; (212) 255-7740. There is no age requirement, and residents from any state can apply. A broad range of funds is available.
2. Change Inc., P.O. Box 705, Cooper Station, New York, N.Y. 10003; (212) 473-3742, will accept applications for subsidy of hospital care. Send letters of recommendation, slides, and a letter from your doctor stating what type of care is required.
3. Contact Valerie Smith at the Committee for the Visual Arts, 105 Hudson St., New York, N.Y. 10013, for help in meeting expenses for shows in nonprofit galleries. Maximum of \$150 for one artist; and a maximum of \$400 for a group of three or more artists. For New York State residents only.
4. \$300 is available to visual artists with emergency needs only from Artists Equity Association at 3726 Albemarle St., Washington, D.C. 20016; (202) 244-0209. ✕



...for a return to family  
a strong national defense. He  
against abortion, pornography and homo-  
sexuality.

Looking over the crowd of 1,000 onlook-  
ers to a number of demonstrators holding  
signs aloft that identified them as homo-  
sexuals, Mr. Falwell said that in the Gar-  
den of Eden, "God created Adam and  
Eve, not Adam and Steve."

One demonstrator, Carol Cogsville,  
held a sign saying "Elm."





# BRITISH PHILOSOPHY IN THE 1980's

